

N.B.—All previous Syllabuses are Cancelled.

1924-25.

PROSPECTUS OF TEACHERS' TRAINING COURSES AND LECTURES ON TEACHING



Royal Academy of Music,

YORK GATE, MARYLEBONE ROAD, N.W. 1.

INSTITUTED, 1822.

INCORPORATED BY ROYAL CHARTER, 1830.

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HER MAJESTY THE QUEEN.

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SPECIAL TRAINING COURSE FOR TEACHERS. (MUSIC.)

1. This Course has been instituted to meet the requirements of the Teachers Registration Council, under which the Register is open only to those who are able to satisfy the Council in regard to their Academic and other professional qualifications.

2. Those desirous of being admitted to the Special Training Course must prove that they possess the requisite musical knowledge and attainments to enable them to profit from the various Lectures. For this purpose an Entrance Examination will be held a few days before the commencement of each Term. It should be clearly understood that the Lectures under headings II., III., IV., V., VI., VII. and VIII. (pages 6 to 9) are given entirely from the standpoint of *the teaching of these subjects to others*.

3. Those who are not already Students of the Academy but who may be admitted to the Course will be allowed the full privileges accorded to ordinary Students of the Academy, viz., attendance at the Orchestral Practices, Choral Class, Fortnightly and Practice Concerts, and all public Chamber and Orchestral Concerts. They will also have access to the Music Library and membership of the R.A.M. Club, Branch "B."

4. The complete Course occupies one year, but those entering for it may, on good reason being shown, spread the Course over a longer period.

5. Visitors may attend any set of Lectures on payment of the appropriate fee.

6. Attendance at not less than 75 per cent. of all Lectures is obligatory, including Lectures on History of Music.

7. Student-Teachers who have attended the above-mentioned percentage of the Lectures, and who satisfy their respective Lecturers as to their general ability, will receive a Testamur, which must be presented to and will be retained by the Teachers Registration Council. This Testamur is not a Diploma and must not be used as such. In the case of illness, the Lecturer will use his discretion as to the granting of the Testamur.

8. Attendance at the Lectures specified in each principal subject heading represents the minimum essential for qualification in that subject. Student-Teachers and others may attend any single Course or Courses of Lectures of their own choice, in addition to the minimum, upon payment of the appropriate fee.

Students of the R.A.M. who satisfy the Principal or Warden as to attainments may, during their third year at the Academy, take their Principal Study and the Training Course in lieu of the ordinary curriculum, for the same fee, viz., £14 14s. per Term. Elocution Students have the option of substituting the Training Course in lieu of their Second Study at the end of their first Academic year, by permission of the Principal.

For dates of Terms and Time-Table, see separate slip.

Attention is called to the fact that the *Teachers Registration Council* require evidence of a good general education from all candidates who apply to be registered as Teachers.

In order to qualify for salary on the Graduate Scale as recommended by the Burnham Committee, candidates must have remained at School up to the age of eighteen, and have passed an examination equivalent to Matriculation, afterwards taking not less than a three-year course in an approved Musical Institution. *Candidates who require any further information as to the examinations in General Education which will be accepted by the Teachers Registration Council should apply to the Secretary of the Registration Council, at 47, Bedford Square, W.C. 1.*

FEES.

The fee for Entrance Examination is 10s. 6d.

The following is a list of the Lectures throughout the Academic year included in the Course fee of £5 5s. per term:—

Those who attend the full course may take an additional subject or extra lectures in any subject they may already be taking on payment of the following fees:—

R.A.M. Students . . . £1 11s. 6d. per subject.

Non-students . . . £2 2s. per subject.

The fee to those not taking the complete course, whether students of the Academy or not, will be £2 2s. each subject.

Historical Lectures, 10s. 6d. per term.

Starting in September, 1925, the fee for the full course will be £7 7s. per term and £2 12s. 6d. for each subject.

PRINCIPAL SUBJECT.	MICHAELMAS TERM.	LENT TERM.	MIDSUMMER TERM.
Pianoforte. . .	A. Piano Teaching (10) B. Aural Training (10) C. Psychology in its application to the teaching of Music (10) D. History of Music (3)	A. Piano Teaching (10) B. Aural Training (10) C. Psychology (10) D. History of Music (4)	A. Piano Teaching (10) B. Musical Appreciation or Voice Culture (10) C. Psychology (10) D. History of Music (4)
Voice Culture.	A. Voice Culture (10) B. Aural Training (10) C. Psychology in its application to the teaching of Music (10) D. History of Music (3)	A. Voice Culture (10) B. Aural Training (10) C. Psychology (10) D. History of Music (4)	A. Voice Culture (10) B. Musical Appreciation, or Elementary Piano (10) C. Psychology (10) D. History of Music (4)

For dates of Terms and Time-Table, see separate slip.

PRINCIPAL SUBJECT.	MICHAELMAS TERM.	LENT TERM.	MIDSUMMER TERM.
Aural Training.	A. Aural Training (10) B. Musical Appreciation (10) C. Psychology in its application to the teaching of Music (10) D. History of Music (3)	A. Aural Training (10) B. Musical Appreciation (10). C. Psychology (10) D. History of Music (4)	A. Aural Training (10) B. Musical Appreciation (10) C. Psychology (10) D. History of Music (4)
Teaching of Bowed & Other Stringed Instruments.	A. Violin (10) B. Aural Training (10) C. Psychology in its application to the teaching of Music (10) D. History of Music (3)	A. Violin and Viola (10) B. Aural Training (10) C. Psychology (10) D. History of Music (4)	A. Violoncello (10) B. Musical Appreciation, or Elementary Piano (10) C. Psychology (10) D. History of Music (4)
Solo Singing.	A. Singing (10) B. Aural Training (10) C. Psychology in its application to the teaching of Music (10) D. History of Music (3)	A. Singing (10) B. Aural Training (10) C. Psychology (10) D. History of Music (4)	A. Singing (10) B. Piano, Musical Appreciation or Voice Culture (10) C. Psychology (10) D. History of Music (4)
Organ.	A. Elementary Piano Teaching (10) B. Aural Training (10) C. Psychology in its application to the teaching of Music (10) D. History of Music (3)	A. Organ Teaching (10) B. Aural Training (10) C. Psychology (10) D. History of Music (4)	A. Church Choir Training (10) B. Voice Culture, or Musical Appreciation or Piano (10) C. Psychology (10) D. History of Music (4)
Elocution.	A. Physiology of the Voice (8) B. Technique of Elocution (8) C. Presentation of Plays in Schools (8) D. Teaching of Children (8) E. Historical Lectures (4)	A. Physiology of the Voice (8) B. Technique of Elocution (8) C. Presentation of Plays in Schools (8) D. Our Instrument (8) E. Historical Lectures (4)	A. Physiology of the Voice (8) B. Technique of Elocution (8) C. Presentation of Plays in Schools (8) D. On Using our Instrument (8) E. Historical Lectures (4)

N.B.—Only one term's lectures in Psychology to be taken by each student.

For dates of Terms and Time-Table, see separate slip.

SYNOPSIS OF LECTURE-LESSONS.

I. Psychology in its Application to the Teaching of Music and other subjects.

Lecturers—Mrs. CURWEN.

Mr. E. G. D. RADCLYFFE, M.A.

(a) How Psychology helps the Teacher—Mind and Body—How we Learn—The Percept—The Mental Image—The Concept—Imagination : Re-productive and Creative—Habit and Memory—Attention and Interest—Apperception.

(b) Method : What it means ; its principles rooted in Psychology—General and Special Application—Method and Subject-matter—Method and Teaching Devices—The Lesson and its Parts—Order and Manner of Presentation.

II. Lecture-Lessons in Pianoforte Teaching.

Lecturers—Mr. VICTOR BOOTH.

Mr. AMBROSE COVIELLO.

Mr. TOBIAS MATTHAY.

Mr. FREDERICK MOORE.

Mr. CUTHBERT WHITEMORE.

Teaching the rudiments of playing to the child and adult—Psychology in relation to Pianoforte Teaching—Teaching Attention and the special forms of Ear Training as required in playing—Teaching the analysis of Shape, Rhythm, Phrasing and Technique—Teaching the laws of Technique and Interpretation—Instruction in Memorising and conquest of self-consciousness—Teaching Fingering—Use of Ornaments—Technique of Pedalling—Sight Playing—Selection and grading of teaching material—Experimental Teaching, throughout, by the Classes, and diagnosis and correction by them of causes of faults, and their cure, and of special problems of teaching under the Lecturer's supervision.

III. Voice-Culture, School Class-Singing and Conducting.

Lecturers—Mr. JAMES BATES.

Mr. F. C. FIELD HYDE.

Dr. STANLEY MARCHANT.

Principles of Class Teaching—The Teacher's qualifications and needs in Training—Problems of Class Management—Interest, Discipline, Individualisation, etc.—The Technique of Class Singing—Breathing—Faults in Voice Production and how to correct them—Principal attributes of pure Vocal Tone and how to acquire them—Causes of and cure for Flat and Sharp Singing—English Phonetics, Diction, Elocutional Phrasing—Expression as illustrating Light and Shade, Rhythm

For dates of Terms and Time-Table, see separate slip.

and Mood—How to treat “Pitch Deafness,”—“Break of Voice”—Pitching Keys from the Tuning Fork—The Memorising of Metronomic Rates—Balance and Blend in Part-Singing—Vocal Exercises—Conducting—Choice and Teaching of Songs and Part-Songs for all grades of School Pupils.

Lessons by students to classes of children under the supervision of the Lecturer.

IV. Aural Training and Sight-Singing.

Lecturers—Mr. ERNEST READ.

Dr. F. G. SHINN.

The objects and organisation of School Music Classes, and the importance of co-ordinating the whole of the musical activities of the School—General principles of Method in Teaching, and their application to Aural Training and Allied Subjects—The Fundamentals of Rhythm and Tonality—The Development of the pupil's sense of Pitch, Time and Rhythm—The correlation of these with Notation and with the Keyboard—The Teaching of Sight-Singing and Musical Dictation—Relative and Absolute Pitch—Key-relationship and Modulation—Elementary constructive work—Phrases and Sentences—Expression and “Nuance”—Improvisation of Melodies—The Study, upon an aural basis, of Intervals from a harmonic standpoint, of Simple Chord-progressions, and of Elementary Form—Criticism Lessons by the Student-Teachers under supervision.

V. Musical Appreciation.

Lecturer—Mr. STEWART MACPHERSON.

The awakening of the pupil's interest in Music as a great art, and the development of his appreciative powers—What is meant by the “Appreciative” study of music—Its intimate connection with Aural Training—The training of listeners—The Appreciation class and its bearing on the child's other work—The cultivation of the pupil's imagination and his powers of observation—The constructive and historical aspects of the Art and how to present them—The true function of analysis—Dangers to be avoided—The need for the teacher to know much music, and to be able to illustrate well at the pianoforte—The attainments and qualifications of the Teacher.

Lessons by the Student-Teachers under the supervision of the Lecturer.

* * Mr. Stewart Macpherson's lectures during the Michaelmas and Lent Terms (which are optional, except to those taking Aural Training as their principal subject) will be in the nature of a Preliminary Course for the more specifically “teaching” work of the Midsummer Term. They will include the critical and historical study of musical works of different periods, played and discussed by the Lecturer.

For dates of Terms and Time-Table, see separate slip.

VI. Teaching of Bowed and other String Instruments.

Lecturers—Mr. SPENCER DYKE.
Mr. ROWSBY WOOF.
Mr. W. E. WHITEHOUSE.

Violin.—Psychology in relation to Violin teaching—The advantages of early aural training—Instruction in the use of the various bowings, the left-hand technique, choice of positions and fingering—Independence of fingers—Relaxation and cultivation of ease and elimination of all unnecessary action—Interpretation—Phrasing—Expression—Tone production—The glissando—Memorising—Sight-reading—Advantages to be gained from Orchestral and Ensemble playing—Analysis of Methods, Schools of various nationalities, and exercises giving general principles as to their selection and grading—Brief analyses of the works of the most important composers for the violin.

Violoncello.—Method of holding the Violoncello and Bow from anatomical, health, and practical points of view—Production of Tone—Action of both hands and arms—Intonation (general rules for) in relation to likely faults of the fingers of left hand, both in "Neck" and "Thumb" positions—Method of obtaining variety of tone power—Hints on the general fitting of the instrument, viz., place of Bridge—Height of Strings from the Fingerboard, and the Fingerboard from the body of the Instrument, etc.—Portamento—Left-hand Pizzicato in connection with clearness and articulation in rapid passages—Analysis of a few standard works in connection with the "directions" which a teacher should impart to a pupil, including a Study, a Sonata and a Concerto—Interpretation.

VII. Lecture Lessons in the Teaching of Singing.

Lecturers—Mr. HENRY BEAUCHAMP.
Mr. J. FREDERICK KEEL.
Madame AGNES J. LARKCOM.

Organs employed in Singing—The art of breathing—Formation of the Voice—Classification and compass of Voices—Power—Flexibility—Attack—Intonation—Tone colour—Rhythm—Time—Accent—Phrasing; How to give a lesson in breathing—How to teach the correct use of the Registers—How to arrange the daily practice of beginners—How to correct the ordinary faults of beginners; Diction and Expression—Recitative—Suggestions as to choice of Studies and Songs for beginners and their treatment—Ideals in Teaching; Ornaments—Various Styles of Works, Oratorio, Opera, etc.—Interpretation—Importance of good musical education and training.

Lessons given by members of the class under the supervision of the Lecturer.

For dates of Terms and Time-Table, see separate slip.

VIII. Lecture-Lessons in Organ Teaching.

Lecturer—Dr. H. W. RICHARDS.

Lessons to a beginner—Technique of pedalling—Legato playing—Pianoforte technique as the basis of Organ playing—Independence of hands and feet—Phrasing and rhythm—General Management of Organ—Difference in Organs—Modern and ancient mechanism—Part playing and clear repetition—Choice of stops and stop changing—Cause and correction of faults—The building in relation to Organ playing—The literature of the Organ—Organ arrangements—The Organ as a solo and accompanying instrument.

Lessons given by members of the class under the supervision of the Lecturer.

N.B.—Classes of children will attend certain of the foregoing Lecture-Lessons for demonstration purposes.

IX. Lectures in the History of Music.

Michaelmas Term.

Three Lectures by Mr. PERCY A. SCHOLES.

- (1) "Those Music Critics—a Confession."
- (2) "The Composer's Problem—or the History of Music in a Nutshell."
- (3) "Music and the Wider Public."

Lent Term.

Two Lectures by Mr. B. J. DALE.

- (1) "Henry Purcell."
- (2) "Scandinavian Music."

Two Lectures by Mr. FREDERICK KEEL.

- (1) "Music in the time of Queen Elizabeth."
- (2) "Dr. Arne."

Midsummer Term.

Three Lectures by Dr. F. G. SHINN.

- (1) "The Rise of the Art-Song in Germany — Schubert and Schumann."
- (2) "The Art-Song in England—Parry, Stanford and Mackenzie."
- (3) "Tschaikowsky and his Chamber Music."

One Lecture by Mr. JULIUS HARRISON.

"The Orchestra in relation to the Voice in Opera."

LECTURE-LESSONS IN THE TEACHING OF ELOCUTION.

Lecturers.

Mr. A. ACTON-BOND.

Mr. WILTON COLE.

Mrs. MATTHAY.

Miss KATIE THOMAS.

SYLLABUS OF LECTURE-LESSONS.

I. Physiology of the Voice, Etc.

Eight Lectures each Term.

Physical Culture—Breathing—Organs employed—Resonance—Articulation—Speech—Enunciation and Pronunciation—Formation of Vowel and Consonantal Sounds—How to train the Ear—Technique of Expression by the Emission of Vowel and Consonantal Sounds—How to correct imperfect Foreign and Provincial vowels and consonants—Method of speaking in Class Room and Hall—The Study of Inflection, Emphasis, Variety of Tone and Pause as a means of expression.

Demonstrations and Criticism Lessons by Student-Teachers under supervision.

II. Technique of Elocution and Diction, both for Speaking and Singing.

Eight Lectures each Term.

The treatment of Inversions, Parenthesis, Refrain, Quotations, Rhyme, Rhythm, Phrasing—The Cultivation of the Imagination and the Art of Facial Expression—The Art of Gesture—Different treatment of Lyrical, Dramatic, Narrative, Reflective and Character Poems—Extracts from Prose Works—How to Memorise, both for children and adults—Importance of Sight-reading—Selection of pieces for teaching all grades of Pupils and how to arrange a programme—The difference in teaching large and small classes—Where Recitation ends and Drama begins.

Demonstrations and Criticism Lessons by Student Teachers under supervision.

III. The Presentation of Plays in Schools.

Eight Lectures in Lent Term.

How to present Plays and Scenes from Plays in Schools and Institutions—The Treatment of Shakespeare, Old Comedy and Miracle Plays, etc.

Demonstrations and Criticism Lessons by Student-Teachers under supervision.

IV. (a) Teaching of Children.

Michaelmas Term. Lecturer—Mrs. MATTHAY.

1. Cultivation of Teacher's Mind—2. The value of concise and clear statement on part of teacher—3. Responsibility towards child—4. What is already in child's mind—5. Relation of Poetry to child's daily life—6. Development of child's Poetic sense—7. Psychology of the reason of Poetry—8. Movement and Poetry—9. Rhythm, Nursery Rhymes, Simple Rhythmic Poetry—10. Folk Rhymes, Tales, and Ballads—11. Writers who create successfully for children.

(b) **Our Instrument.**

Lent Term. Lecturer—Mrs. MATTHAY.

Culture: Spiritual, Mental, Physical—Perspective—Purpose, Incentives, Interest—Volition, The Mind, Nerves, Nerve Centres, Automatic Centres, Brain deputies—Idea—Sound, Making, Carrying, Receiving—The Ear—Speaking, The Voice (associated with expression)—Inherited. Acquired—The Voice a society—Its Control—Resonators—Vowel—Consonant.

(c) **On Using Our Instrument.**

Midsummer Term. Lecturer—Mrs. MATTHAY.

Attention to Poetry through our instrument—What is Poetry?—What is Attention?

ANALYTICAL ATTENTION.—Tone Quality—The “voice chord”—Word character—Word grouping—The phrase—Its achievement by combined mind and body—Breath control in relation to the phrase, inflection, intonation, in relation to the phrase—Rhythm, Rhymes—Comparative Phonetics.

SYNTHETICAL ATTENTION.—Realisation of the nature of the poem—Objective and subjective poetry—Necessity for clear mental poise—Artistic economy—Poetry a “sharing of life.”

V. Historical Lectures.

One Lecture on the History of Prosody up to modern times; Two Lectures on the broad principles of Applied Elocution; and One Lecture on the History of Elocution and Oratory and the Evolution of Drama, will be given each term, the Lecturers being Mr. Wilton Cole, A.R.A.M., Miss Katie Thomas, F.R.A.M., and Mr. A. Acton-Bond, Hon. R.A.M.

The Course can be taken in sections if desired, at the fees named below.

Visitors will be admitted to any single course of Lectures on payment of the appropriate fee.

FEES.

	£	s.	d.
Entrance Examination	0	10	6
	Per Term.		
For the complete course	5	5	0

Fees payable if Course is taken in separate sections—

	£	s.	d.
<i>Physiology of the Voice</i> (each term)	2	2	0
<i>Technique of Elocution</i> (each term)	2	2	0
<i>The Presentation of Plays in Schools</i> (Lent term only)	2	2	0
<i>Historical Lectures</i> (each term)	0	10	6
<i>Teaching of Children, Etc.</i>	2	2	0

